

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

September/October 2012

CLEVELAND ART



Dear Members,



If you have been away during the summer or for some other reason have not yet seen *Youth and Beauty: Art of the American Twenties*, keep in mind that it runs only through September 16. It is a vibrant, lovely, occasionally even slightly racy exhibition that offers the artists' take on the seminal decade of the 1920s.

Also making waves is Barbara Tannenbaum's first exhibition as our curator of photography, *DIY: Photographers & Books*, which consists of nearly 200 print-on-demand photobooks. If you think of art exhibitions as experiences where exceedingly precious objects are hung with great care on gallery walls and regarded with reverent detachment, this exhibition offers an opportunity to think again: these books are set out on a table for visitors to pick up and leaf through. If a book gets damaged or if you want a copy of your own, just go online and order one.

Heather Lemonedes offers an article about a new installation built around the museum's celebrated collection of paintings, prints, and drawings by the American-born (and Parisian resident) artist Mary Cassatt. The show offers an opportunity not only to display a number of works on paper that are much beloved but rarely seen, but to see Cassatt's art in the context of that of her contemporaries, particularly as it relates to how images depicted the lives of women. Also, it's gorgeous.

Guest curator Robert Coby, a virtuoso glass artist who graduated from the Cleveland Institute of Art a year-and-a-half ago, has worked with our Stephen Harrison to assemble a display of studio glass. Robert's article introduces the show and offers a concise and insightful look at the rise of studio glass as a major art form during the past half-century.

Other articles welcome our new chief conservator, Per Knutås, share details of audience research done for the forthcoming *Wari* exhibition, introduce lectures by up-and-coming photographers, and describe recent initiatives in the department of education and interpretation (including its renaming as such). In the programs section you'll find an overview of the entire VIVA! and Gala performing arts series for the coming year, as well as a look ahead at the fall season for other museum programs. In particular, don't forget the Womens Council's ikebana flower arranging symposium on Friday, September 14.

At the center of this magazine are two pieces about the core of our museum: On Sunday, October 28 we open the new atrium to the public with a festive open-house event involving neighborhoods from around the city, symbolically returning the museum to the people of Cleveland. Just as the spectacular atrium will be a focal point and gathering place for the museum, the improved museum is well poised to assume an even more prominent role in leading Cleveland to a bright future. This museum's founders felt that a great city deserved a great art museum, and they used their means to establish the foundation that became the Cleveland Museum of Art. Now, a century later, this great art museum is in a position to fulfill that vision for generations to come.

The exhibition *Wari: Lords of the Ancient Andes* opens that same weekend. Look for curator Sue Bergh's article in the November/December magazine (scheduled to be mailed October 22).

David Franklin
The Sarah S. and Alexander M. Cutler Director

CLEVELAND ART

COVER

After the Bath (detail) c. 1901. Mary Cassatt (American, 1844–1926). Pastel; 66 x 100 cm (sheet). Gift of J. H. Wade 1920.379

Cleveland Art: The Cleveland Museum of Art Members Magazine
Vol. 52 no. 5, September/October 2012 (ISSN 1554-2254). Published bimonthly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797. POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Questions? Comments?
magazine@clevelandart.org

Magazine Staff
Editing: Barbara J. Bradley, Gregory M. Donley, Kathleen Mills. Education listings: Liz Wilcox
Design: Gregory M. Donley
Photography: Howard T. Agriesti, David Brichford, Gregory M. Donley, Gary Kirchenbauer



Ohio Arts Council
A STATE AGENCY
THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS



ON VIEW

Youth and Beauty: Art of the American Twenties Through September 16, Kelvin and Eleanor Smith Exhibition Hall. How did American artists represent the Jazz Age? The exhibition brings together for the first time the work of more than 60 painters, sculptors, and photographers who explored a new mode of modern realism in the years between WWI and the Great Depression. Artists include Ansel Adams, George Bellows, Thomas Hart Benton, Aaron Douglas, Walker Evans, Edward Hopper, Isamu Noguchi, Georgia O'Keeffe, and Grant Wood.

Youth and Beauty was organized by the Brooklyn Museum. Major support for this exhibition and the accompanying catalogue was also provided by the Henry Luce Foundation, the Martha A. and Robert S. Rubin Exhibition Fund, The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, and the National Endowment for the Arts.

Presenting sponsors

Baker Hostetler



Modern Gothic: The Etchings of John Taylor Arms Through September 30, prints and drawings galleries. John Taylor Arms (1887–1953) is one of the foremost American printmakers of the first half of the 20th century. Trained as an architect, he spent most of his 50-year career documenting Europe's Gothic churches. He viewed printmaking as a vehicle for disseminating images of subjects that would uplift and inspire contemporary society.

DIY: Photographers & Books Through December 30, photography gallery. This exhibition is the first museum show to focus on the impact of print-on-demand publishing on contemporary photographic practice. Instead of images on the wall, a long table dominates the room with a visual banquet of over 150 photobooks. A diverse group of artists are at this table, from international, national, and regional artists to students and alumni of top photography programs.

Sponsored by



Paul Cadmus 1928.
Luigi Lucioni
(American, 1900–1988).
Oil on canvas; 40.6 x
30.8 cm. Brooklyn
Museum, Dick S.
Ramsay Fund 2007.28.
In *Youth and Beauty*,
through September 16.

Martin Creed September 30–November 25, east wing glass box. The artist creates site-specific installations, in this case *Work No. 965. Half the air in a given space*, an environment of 11-inch-diameter purple balloons that temporarily transform the glass-walled gallery at the south end of the east wing. Says Creed, “The experience of looking at art is always a live one, because people are alive and always moving, the heart is beating.”

Studio Glass in Focus: Dialogue and Innovation September 23, 2012–April 14, 2013, Ratner Gallery. Drawing on the museum's holdings plus loans from local collectors, this exhibition celebrates a medium that rose to prominence in the U.S. during the past 50 years as artists devised ways to adapt glass-making techniques and equipment from the industrial factory scale to the small studio setting.

Mary Cassatt and the Feminine Ideal in 19th-Century Paris October 13, 2012–January 21, 2013, special exhibition gallery. Primarily drawn from the permanent collection, this exhibition juxtaposes the museum's strong holdings of works on paper by Mary Cassatt with images of women by contemporaries such as Edgar Degas, Camille Pissarro, Berthe Morisot, Auguste Renoir, and Henri de Toulouse-Lautrec. The exhibition explores 19th-century visions of femininity ranging from the bourgeois wife and mother to peasant women laboring in the countryside to urban women at work in the ballet and the brothel.

Wari: Lords of the Ancient Andes October 28, 2012–January 6, 2013, Kelvin and Eleanor Smith Exhibition Hall. Between 600 and 1000, long before the Inca, the Wari forged a complex society widely regarded today as ancient Peru's first empire. The first exhibition of its kind in North America opens up this exciting yet virtually unknown episode in history through some 150 startlingly beautiful art works: masterful ceramics, precious ornaments made of inlays of gold and silver, sculpture, and sumptuous garments from one of the world's most distinguished textile traditions.

Organized by the Cleveland Museum of Art. The exhibition is sponsored in Cleveland by Hahn Loeser & Parks LLP. Made possible in part by the National Endowment for the Humanities: Exploring the human endeavor. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Support for exhibition programming has been provided in part by Georgia and Michael DeHavenon and by the Ohio Humanities Council, a state affiliate of the National Endowment for the Humanities. Research for this exhibition was supported by a Curatorial Research Fellowship from the Getty Foundation. Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

Sponsored by

HAHN  LOESER

The Feminine Ideal

A new exhibition examines the depiction of women by Mary Cassatt and her Parisian cohorts

In October, one of the most beloved works from the museum's collection—Mary Cassatt's *After the Bath*, from about 1901—will be featured in *Mary Cassatt and the Feminine Ideal in 19th-Century Paris* in the prints and drawings galleries. The exhibition will provide visitors with the opportunity to enjoy the museum's rich collection of works on paper by Cassatt. In her paintings, drawings, and prints, Cassatt examined women throughout the course of their lives from infancy to adulthood and old age. She painted, drew, and etched women as daughters, mothers, sisters, matrons, and, perhaps most importantly, as participants in a world that was in the midst of upheaval and transformation. In the exhibition, Cassatt's drawings and prints of modern women will be shown alongside her contemporaries' images of women, highlighting the artists' varied interpretations of what constituted the feminine ideal in late 19th-century Paris.

An American "aristocrat" from Pittsburgh, the well-educated Cassatt had sufficient spirit to overcome her parents' opposition to an artistic career. She began studying at the Pennsylvania Academy of Fine Arts in Philadelphia but persuaded her father to let her study abroad, and in 1865 she and her mother settled in Paris, reluctantly departing just before the outbreak of the Franco-Prussian War in 1870. Ambitious and single-minded, Cassatt returned to Paris at age 29 in 1873, making it her permanent home and eventually earning the reputation as the American Impressionist from Pennsylvania.

Cassatt met Edgar Degas in 1877, beginning a friendship that would have profound impact on her artistic development and career. Convivially, they visited museums and galleries together, shopped for her clothes and hats, and worked in each other's studios.

EXHIBITION Mary Cassatt and the Feminine Ideal in 19th- Century Paris

October 13, 2012–
January 21, 2013



In the Omnibus 1890–91. Mary Cassatt (American, 1844–1926). Color drypoint and aquatint; 36.6 x 26.8 cm (platemark). Bequest of Charles T. Brooks 1941.71



The Fitting 1890–91. Mary Cassatt. Color drypoint and aquatint; 42.7 x 31.4 cm (sheet). Bequest of Charles T. Brooks 1941.72



After the Bath

c. 1901. Mary Cassatt. Pastel; 66 x 100 cm (sheet). Gift of J. H. Wade 1920.379

Two years into their acquaintanceship, Degas invited her to exhibit at the fourth Impressionist exhibition where her paintings of women were praised as displaying “a most remarkable sense of elegance and distinction” and deemed worthy of “serious attention” by critics Edmond Duranty and Philippe Burty. After the exhibition closed, Degas invited Cassatt, along with Camille Pissarro and Félix Bracquemond, to contribute to his new journal, *Le Jour et la Nuit* (Day and Night), in which he planned to publish original prints that would experiment with light and shadow. Although Degas’s enthusiasm flagged and the project never came to fruition, he introduced Cassatt to printmaking, the medium in which she would achieve her greatest innovations. At the fifth Impressionist exhibition in 1880, along with oil paintings and pastels, Cassatt exhibited a selection of her first etchings. The museum is fortunate to own a pair of works that represent Cassatt’s early experiments as a printmaker. A drawing in the collection, *Knitting in the Library*, posed for by the artist’s mother in 1881, was used to make one of Cassatt’s first soft-ground etchings. The juxtaposition of the working drawing with an impression of the rare print will highlight her working practice and introduce visitors to a technically daring side of the artist perhaps previously unfamiliar.

Given that she was enthralled by color, it is not surprising that Cassatt would eventually aspire to make colored etchings. The first evidence of her interest in making color prints is found in a well-known letter to her friend, the artist Berthe Morisot. Written on April 15, 1890, after the opening of a monumental exhibition of 725 Japanese *ukiyo-e* prints at the École des Beaux-Arts, Cassatt wrote:

You could come and dine here with us and afterward we could go to see the Japanese prints at the Beaux-Arts. Seriously you must not miss that. You who want to make color prints you couldn’t dream of anything more beautiful. I dream of it and don’t think of anything else but color on copper. Fantin [Latour] was there on the 1st day I went and was in ecstasy.

Japanese prints were well known to Cassatt and her contemporaries long before this major exhibition; she was an avid collector of prints, porcelains, and decorative fans from Japan. The vast exhibition immersed visitors in the intense color, bold outlines, contrasting decorative patterns, surprising foreshortenings, and dramatic cropping characteristic of *ukiyo-e* prints. The sub-



jects of the Japanese woodcuts—mothers and children, women at the toilette, social visits and tea drinking—were by then established themes in Cassatt's own work. The exhibition inspired her to translate the densely worked surfaces of her paintings of women into equally colorful but vastly simplified—even stylized—compositions. Her letter to Morisot foreshadowed the passion with which she would approach the challenge of making a suite of ten color prints, equal in style and beauty to the Japanese woodcuts she so admired. Cassatt printed the suite herself with the assistance of a professional printer, known to us only as Monsieur Leroy. For the line work, Cassatt used drypoint or soft-ground, and for the flat planes of brilliant color she applied specially mixed colors directly to passages on the plate prepared with aquatint. Thus she was able to achieve different effects in each impression, varying the color subtly, or at times dramatically. Cassatt printed the suite in an edition of only 25, and today they are extremely rare and highly prized. The museum's six prints from the series will all be on view in the exhibition, and the museum's preparatory drawing for one print in the series, *The Letter*, will be shown alongside an impression of the print on loan from the McNay Art Museum, San Antonio.

The exhibition is organized thematically, juxtaposing Cassatt's images of bourgeois women and mothers and children with works on paper addressing similar themes by Morisot and Auguste Renoir. Women of 19th-century Paris outside of Cassatt's purview—rural laborers, laundresses, dancers, and prostitutes—were frequent subjects for her male contemporaries. Drawings in pastel, watercolor, and red chalk, as well as etchings and lithographs, by Pissarro, Degas, Édouard Vuillard, Édouard Manet, and Henri Toulouse-Lautrec represent women of the era from a variety of perspectives, addressing the complex and often fraught idea of “the modern woman” in late 19th-century Paris. 🏠📖

Mary Cassatt at the Louvre: The Paintings Gallery 1879–80.

Edgar Degas (French, 1834–1917). Etching, soft-ground etching, and aquatint; 36.5 x 22.3 cm (sheet). Charles W. Harkness Endowment Fund 1929.876

New Chief Conservator

Per Knutås, veteran of projects in Sweden, New York, Cincinnati—and Cleveland—now leads the museum's conservation department

An esteemed paintings conservator specializing in modern and contemporary art, Per Knutås assumed the post of chief conservator for the Cleveland Museum of Art in August, following an international search. In his 20-year career, Knutås has led conservation initiatives at institutions such as the Moderna Museet in Stockholm and New York City's Guggenheim Museum and the Museum of Modern Art. As chief conservator in Cleveland, he will help shape the museum's object-based research agenda, build upon existing strengths of the museum's conservation program, and play an important part in the reinstallation and expanded exhibition program as the multi-year renovation and expansion project draws to completion.

Chief Curator and Deputy Director Griffith Mann finds Knutås an ideal match for the job at this time. "Per has established himself as a leader in his field, and brings a perspective that is informed by a broad range of experiences and steadily increasing levels of responsibility," Mann says. "He has developed a special expertise in modern and contemporary art, which is a burgeoning part of our program, and he is also an articulate champion for works of art across the collection. As a conservator, his penchant for taking on challenging projects and communicating his findings within the field has earned the respect of his colleagues in other institutions."

Knutås joins an accomplished staff in one of the oldest conservation departments in the country. Established in 1958, the Cleveland Museum of Art's conservation department now includes seven full-time conservators in the areas of objects, paintings, paper, Asian painting, and textiles, as well as four technicians who help prepare artwork for loan, storage, and display. The conservators are responsible for the care and treatment of the collection, and carry out research about the materials and techniques of the artists whose works are in the collection. The research and results are often included in exhibition catalogues and exhibitions themselves. For example, research on Paul Gauguin's *Volpini Suite* prints was published and incorporated into *Paul Gauguin:*

Paris, 1889 three years ago, and examination of Cleveland's *Portrait of a Woman* using various analytical techniques was a fascinating part of the *Rembrandt in America* exhibition. With the opening of the east wing in 2008, the conservation department moved to newly designed, state-of-the-art spaces specifically intended for conservation work including documentation and scientific analysis.

"I am looking forward to building upon the solid conservation and preservation foundation already in place at

the Cleveland Museum of Art," says Knutås. "I am honored to be a part of an inspiring and forward-thinking team and to create an environment that will promote research collaboration with institutions nationally and globally."

Knutås brings a broad range of experience to his work in Cleveland. He was chief conservator at the Cincinnati Art Museum from 2009 until coming to Cleveland. Prior to that, he worked in private practice at Cleveland's Intermuseum Conservation Association and in paintings labs at institutions in Europe. He served as a contractor for the Cleveland Museum of Art in 2008 as the museum treated artwork included in

the reinstallation of the 1916 building main-level galleries. He has also worked as a curator in the U.S. and abroad, organizing more than 25 exhibitions of national and international artists.

Knutås is dedicated to enhancing the visibility of conservation within the public realm. His "Treatment on View" program at the Cincinnati Art Museum moved an artwork requiring treatment out of the conservation lab and into the public museum space. Visitors were able to watch as Knutås treated *Undergrowth with Two Figures*, a painting by Vincent Van Gogh.

As chief conservator, Knutås leads the museum's conservation initiatives, contributes to its programmatic, collecting, and research efforts, and continues to build upon the Cleveland Museum of Art's reputation for artistic excellence and strong technical and scientific research. ■■■



Studio Glass in Focus

A look back at a craft phenomenon

In a workshop held at the Toledo Museum of Art in 1962, Dominick Labino and Harvey Littleton experimented with building a small furnace and melting a test batch of glass with the goal of creating blown glass art. This year marks the 50th anniversary of that event, which effectively inaugurated the studio glass movement in America.

Before Labino and Littleton figured out how to build the furnace, the only people working with hot glass labored in large-scale industrial settings, creating mostly functional glassware as part of a production team. The achievement of Labino and Littleton enabled individual artists to melt glass in a smaller studio setting and begin to harness hot glass as a medium for art. In the years following the workshop, others began to build and develop furnaces based on Labino and Littleton's design, and glass programs began appearing in schools around the country, started by people such as Marvin Lipofsky, Fritz Driesbach, and Dale Chihuly. These early studio

glass pioneers taught and influenced one another as well as their students in new and expanding glass programs.

The first works by these artists were very experimental, as they figured out the potential of the material and procured the equipment used to work with it. Labino and Littleton kept their forms simple, layering veils of color and stretching the glass into various shapes. With not much knowledge of historic techniques to draw upon, they discovered the processes largely on their own. "Technique is cheap," Littleton famously said.

Much of the work from that period focused on discovery and working with the properties of the glass itself—its fluidity, boldness, and inherent glossy beauty in both clear and colorful surfaces. As knowledge of glass and its manipulation grew, forms and colors began to reach new levels. Dale Chihuly, one of the most prominent glassblowers of the movement, took things further. In his early basket forms, he rolled up patterns of thin glass strings that referenced the patterning in Native American baskets. But it was his groundbreaking "Seaforms" and subsequent "Macchia" series that brought him fame. Using a bright yet diverse color palette, Chihuly began to blow his forms larger and thinner. He worked with the physical nature of glass, letting it sag and droop into organic forms, which referenced those found in the sea.

Chihuly is also credited for bringing Italian glassblowing techniques to America. Awarded a chance to study in Murano, where artisans had been blowing glass for centuries, Chihuly brought back new knowledge of his own. He also encouraged glassblowers, most notably maestro Lino Tagliapietra, to come to the United States to teach traditional, guarded Italian glassblowing techniques to Americans.

While it was possible for Labino and Littleton to make their own glass from the beginning of the design through the completion of a piece if the scale was modest, it soon became clear that help was needed to create larger and more complex forms. The idea of community—and the commonplace practice of working in teams—set studio glassmaking apart from the processes of most other fine art making. Chihuly was quick to institute teamwork in his own studio. With the help of glassblowers William Morris, Flora Mace, Joey Kirkpatrick, and others, Chihuly was able to turn his designs into actual objects even as his ideas and forms grew larger and more complex.

EXHIBITION Studio Glass in Focus: Dialogue and Innovation

September 23,
2012–April 14,
2013, Ratner
Gallery

Standing Stone

1989. William
Morris (American,
b. 1957). Mold
blown glass. Gift
of Francine and
Benson Pilloff
2005.185





Deserted Throne

1990. Stanislav Libenský (Czech, 1921–2002) and Jaroslava Brychtová (Czech, b. 1924). Cast glass. Gift of Helen Kangesser 2010.17

Morris became a gaffer, or head glassblower, for Chihuly once injuries rendered Chihuly unable to blow his own forms. Morris also used skills learned while training under Chihuly to make work of his own. His early work showed the definite influence of his mentor: large, asymmetrical vessel forms with bright colors and the usual glossy surface. Then Morris began to push the limits of what glassblowers could do. Rather than following the traditional direction of the Italians, Morris began inventing his own elegant sculptural techniques. He sculpted likenesses of artifacts and human forms in glass, inventing various color and surface techniques that stripped the material of its inherent, expected beauty. Rather than bright, shiny, and colorful, Morris's glass tended to be more muted, its gloss eaten away by chemicals to make the work look ancient and decayed. He sculpted glass to mimic other materials such as pottery, metal, leather, and bone. Conceptually, his glass emphasized more than just the material itself. It referenced the primitive and archetypal ancestry of our relationship with nature throughout history. Perhaps more than anyone before him, Morris pushed the accepted boundaries of composition toward a new direction in glassmaking.

The sharing of information and techniques in the glass world is now standard practice and helped the studio glass movement spread beyond the United States to many countries in Europe, where artists had also been

blowing glass in a factory setting, as well as to other countries such as Japan, where glass art was not previously a part of the culture. Beyond glassblowing, flame working and various casting and kiln-based techniques also began to be used to make works of art. In the Czech Republic, for example, the most common form of glass working is casting. Masters there have included the husband-and-wife team of Stanislav Libenský and Jaroslava Brychtová, who cast glass into large solid monochrome sculptures, playing with texture and the density of color as the glass goes from thicker to thinner sections within their forms. They were also educators, and their influence has defined the Czech style of glass casting.

Glass is an extremely versatile and almost limitless material, and the relaying and transcending of knowledge in the glass community is what keeps the movement alive. Techniques are passed along and developed through generations of glassworkers partly by the teams who work together to create unique glass art. Whether they choose to refine or expand on traditional and existing techniques, or to invent new processes of their own, artists working with glass continue to influence and push each other across boundaries. 🏠



Fossil Series: Salurian Candidate II 2004. Brent Kee Young (American, b. 1946). Blown glass with lampworked parts. Collection of the artist

Threads of Communication

Researching visitor reactions to *Wari: Lords of the Ancient Andes*



Tapestry-Woven Tunic with Staff-Bearing Creature in Profile Camelid fiber and cotton. 97 x 144.9 cm. Brooklyn Museum, Gift of the Ernest Erickson Foundation, Inc., 86.224.109.

People participating in the museum's advance research were fascinated by the ways in which works of art like this one communicate ideas without the use of written language.

More than two years ago, in June 2010, the Cleveland Museum of Art began a comprehensive audience research project that focused on the special exhibition *Wari: Lords of the Ancient Andes* (opening October 28). Various museums throughout the world undertake such visitor studies to try to better understand the wants and needs of their members and visitors. The museum has made a significant commitment to this area by creating an internal team of evaluators. Through discussion sessions, surveys, and interviews, these studies ultimately help museum staff members understand our audience and how best to create a visitor-friendly experience.

For the *Wari* exhibition, the museum developed an extensive three-phase research project to help with interpretive and marketing planning. Funded by a grant from the National Endowment for the Humanities, the project was conducted by the museum's internal team along with the research firm Slover Linett Strategies. The research included discussions with members, visitors, and nonvisitors; storytelling exercises with members and visitors; and a survey conducted on-site at the museum. Each phase added to an overall understanding of the key question we hoped to answer: how can we make this exhibition accessible to our members and visitors?

What did we find? The research uncovered a significant amount of information, ranging from basic findings about what the respondents knew about the Wari culture to the expectations and goals visitors have when visiting art museums. While we anticipated and confirmed that most potential visitors knew little about the Wari, we were happy to learn that aspects of this little-known culture sparked interest. The most notable positive reaction was a strong desire to learn more about how the Wari used their works of art as a means of communication, since they had no written language. This response, along with many other findings, has helped the museum's curatorial, interpretive, and marketing teams develop programming and other components of the exhibition.

In this comprehensive study, the museum integrated traditional, education-focused audience research tactics with marketing research tools—an innovative approach in the international field of visitor studies. The tactics used in the study and the results have been presented at two museum conferences.

The museum conducts studies about exhibitions, programs, and other projects throughout the year. If you are interested in participating in audience research projects, send an e-mail with your preferred contact details to audienceresearch@clevelandart.org. ■■■

EXHIBITION
Wari: Lords of
the Ancient
Andes October
 28, 2012–January
 6, 2013



LORDS OF THE ANDES

The region of present-day Peru—moving eastward from arid lands along the Pacific to the 20,000-foot Andes mountains to rain forests that ultimately feed the Amazon River—encompasses an astonishing range of geographic and climate conditions. Though the area has been populated by humans for at least 15,000 years, the mysterious Wari may have been the first to establish an empire here, a millennium before the Inca. Remarkably, they did so without the use of a writing system. Much of their “durable” communication was through art.

The exhibition opens up this exciting yet virtually unknown episode in ancient American history through some

150 beautiful works of art in all major Wari media: masterful ceramics, precious ornaments made of inlays of gold and silver, sculpture, and sumptuous garments from one of the world’s most distinguished textile traditions.

Organized by the Cleveland Museum of Art, the exhibition inspires a sense of surprise and wonder—about the beauty of Wari art, the similarity of Wari and contemporary aesthetics, and the remarkable enterprise of these people who wrote a crucial chapter in history and created art that is indispensable in understanding early human endeavor in this hemisphere. Watch for the article by exhibition curator Susan Bergh next issue.



Many Hands Make Light Smoke The installation crew gingerly hoists Pae White's gigantic (over 14 x 28 feet) textile *Smoke* in preparation for its installation in the contemporary galleries, which are now reopened.

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Van Gogh: Up Close, National Gallery of Canada, Ottawa, through September 2. Includes *The Large Plane Trees* (*Road Menders at Saint-Rémy*).

Rembrandt in America (co-organized by the Cleveland Museum of Art); Minneapolis Institute of Arts, through September 16.

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851-1939, Carnegie Museum of Art, Pittsburgh, September 13, 2012–February 24, 2013; New Orleans Museum of Art, April 14–August 19, 2013; Mint Museum of Art, Charlotte, September 21, 2013–January 19, 2014. Includes CMA works by Alexis Felize, the Sèvres factory, the firm of Ferdinand Barbedienne, Thorvald Bindesbøll, and Jules-Constant Peyre.

PERSONAL FAVORITE

Portrait of Isabella Brant c. 1620–25. Peter Paul Rubens (Flemish, 1577–1640). Oil on wood; 53 x 46 cm. Mr. and Mrs. William H. Marlatt Fund 1947.207. Isabella Brant is also the model for the nymph in the adjacent Rubens painting in gallery 212.

Peggy Spaeth, Executive Director, Heights Arts The *Portrait of Isabella Brant* is a painting of Rubens's first wife. I've been coming here since Mrs. Fox's kindergarten class at Fernway School, and when I walk in I see paintings and objects that are as familiar to me as my own friends and family. I particularly like this portrait because the woman feels so alive, even though she was painted 400 years ago. One of the cool things about the art museum is that it connects us to people throughout millennia—makes us feel like we're not so terminally unique, that we're not the special important people who know everything. See-

ing how humans have been making amazing things for a long time, you feel a tie to humanity and an appreciation for craftsmanship and skill that crosses all cultures. We all live on this planet Earth together and we share so much.

It's also cool to see Isabella appearing in an allegorical painting by Rubens right next to the portrait—having that juxtaposition helps to create a dialogue. Her spirit definitely comes out in both. She seems loquacious and outgoing and inventive and a fun woman to know, and I think I would have enjoyed her company.

I'm the director of a community arts organization, and one reason I think I do what I do is I did grow up in this climate in northeast Ohio. I think it is such an amazing thing that anybody can walk into this art museum for free and access eons of creativity and industry and knowledge. No barriers. Having grown up with that informs what I do because I believe that the arts should be part of everyday life. At Heights Arts we try to make all of the arts accessible: public art on the streets, concerts in homes, a gallery

embedded in a commercial district. In terms of arts appreciation, if the big cultural institutions are like the post office, the central place that keeps things running, then Heights Arts is like the postman who brings it to your door. So I could see how collaborations between the small nonprofits and the big institutions could help the larger institutions reach into the communities, and could help the smaller community organizations be more financially viable—and together create the kind of environment to help future generations value the arts.

I know people who have gone into the sciences or trading stocks or whatever, but they still had the same exposure to the arts that I had. Art enriches their lives, and they appreciate it. They purchase art, they bring art into their homes, they go to concerts, they pass it on to their kids. So I think a 15-year-old who's growing up in this climate is bound not only to pass that on, but also to be a cultural consumer and a supporter. Even people who don't choose the arts as a career path or become artists have a deep appreciation of the arts.



Analyzing Africa

Lectures present the continent through the eyes of two young photographers



Among the most thought-provoking photography of contemporary Africa is work that combines documentary and expressive approaches. This fall, a lecture series presents two photographers—Richard Mosse and Pieter Hugo—whose images are creating a new genre by blending the two approaches. Generous funding from a private foundation allows the museum to bring these important young artists to Cleveland to talk about their work.

On Saturday, September 22, Richard Mosse will discuss the breaking and remaking of documentary photography in his series “Infra.” This work depicts rebel groups in eastern Congo who are prolonging the civil warfare and violence that dominated the entire country and claimed more than five million lives between 1994 and 2003. The grim content of these portraits and landscapes is both belied and heightened by Mosse’s use of an outdated infrared film that shifts the greens of the lush vegetation to candy-sweet pinks, lurid oranges, and vivid reds. The film was developed for the U.S. military in the 1940s and used in aerial surveillance to detect camouflage. In Mosse’s images, ironically, it highlights the rebel soldiers. Born in Ireland and now based in New York, Mosse received an MFA in photography from

Yale in 2008 and a Guggenheim Fellowship last year. He comes to Cleveland from Berlin, where he is spending 2012–13 as an artist-in-residence.

On Saturday, November 3, Pieter Hugo will talk about his recent work. A native of Johannesburg who now lives in Cape Town, Hugo describes himself as “a political-with-a-small-p photographer . . . it’s hard not to be as soon as you pick up a camera in South Africa.” The images in his most recent book, *Permanent Error*, were shot in Ghana at an enormous dump for obsolete technology shipped there from industrialized Western countries. We are brought face to face with the people and domestic animals that inhabit an arid, poisoned wasteland of our old monitors, discarded hard drives, and other technological remains. Hugo, a self-taught photographer, won the 2008 Discovery Award at the distinguished Rencontres d’Arles festival and the 2011 Seydou Keita Award at the 9th Rencontres de Bamako African. Earlier series include the hyena men of Nigeria; portraits of extras from Nollywood, the Nigerian feature film industry; and “Messina/Musina,” which portrays a trucking and mining town near the Zimbabwe border where migrant labor, prostitution, and AIDS abound. ■

LECTURES

Richard Mosse
Saturday, September 22, 2:00

Pieter Hugo
Saturday, November 3, 2:00

Vintage Violence, North Kivu, Democratic Republic of Congo
2011. Richard Mosse (Irish, b. 1980). Digital C-print; 182.9 x 228.6 cm. Courtesy of the artist and Jack Shainman Gallery, New York

Aissah Salifu, Agbogbloshie Market, Accra, Ghana 2010, from the series “Permanent Error.” Pieter Hugo (South African, b. 1976). Digital C-print. © Pieter Hugo, courtesy Yossi Milo Gallery, New York and Michael Stevenson Gallery, Cape Town

Something for Everyone

Programs in education and interpretation enrich the museum experience



spectrum, continuing education opportunities abound for seniors through group gallery and exhibition tours and studio art classes. For visitors with particular challenges, experiences in the galleries can offer solace, such as gallery sessions for those with memory loss.

Schoolchildren experience the museum's collection through inquiry-based activities that build critical thinking skills and connect with subjects across the curriculum. Interactive thematic tours on ancient cultures around the world, American art and history, and narrative and myth in art connect with Ohio state standards and spark students' imagination. The Art to Go program sends docents into area classrooms equipped with "art suitcases," providing rare tactile learning experiences as students observe and handle authentic works of art from the Education Art Collection. Our award-winning distance learning program serves K–12 students in schools across the country, as well as in Great Britain, Australia, and Canada. Through live videoconferencing, students connect remotely with the museum's comprehensive collection and speak with educators about topics as varied as the art and science of natural dyes or the daily life and customs of ancient Egyptians as seen through their art.

The museum's historic commitment to professional training and development for students and teachers is stronger than ever. Through the sponsorship of Key Bank, the Museum Ambassadors program for select area high school students offers a two-year immersive experience with the museum profession. The Connie Towson Ford Teacher Resource Center stages professional development workshops for teachers of all disciplines, providing them concrete tools for integrating art into their course curricula. A new office space for this center is allowing us to experiment with live webinar sessions to give teachers more convenient ways to access professional development.

The connection to students and teachers extends to higher education and professional training. The museum offers unparalleled opportunities for students at area colleges and universities to bring their studies to life through the physical presence of art. Staff members work with faculty to design creative experiences for students that connect the museum's collection with many course topics, including the scientific theories of time and space, environmentalism and landscape, the litera-

When you think of museum education, you might conjure visions of school tours in the galleries and studio art classes for children. But you might not imagine the other ways that museum educators enhance the gallery and classroom experiences of intergenerational visitors. The Department of Education and Interpretation offers an array of opportunities for young and seasoned visitors to enjoy vital and creative experiences with the museum's renowned art collections and exhibitions. A recent department reorganization and renaming allows us to fully embrace our roles as art educators and interpreters who empower our visitors with tools for discovery and fun.

A guiding principle is a conviction that art is for everyone. Education and Interpretation staff members and trained volunteers (also known as docents) routinely transform the museum's art galleries and classrooms into active laboratories of learning for myriad groups of visitors. For the young and young at heart, museum art classes continue to provide profound first encounters with art, art making, and the museum's collection. Our acclaimed StART SmART program for pre-K children, their teachers, and families at neighboring daycare centers builds visual and verbal literacy skills through art making and creative storytelling. Sponsored by PNC Bank, the program concentrates on the first five years of children's lives, when exposure to the arts is critical to long-term achievement. At the other end of the age

Art Promotes Dialogue

A class from Cuyahoga Community College in the baroque court

Guided Looking

A docent brings ancient Egyptian coffins to life



ture of the Harlem Renaissance, and the contemporary graphic novel. Art history and art appreciation courses offered at the museum through the joint CWRU/CMA Graduate Program in Art History and Museum Studies and Cuyahoga Community College allow students to study directly from the CMA's fine collection of world art. Staff members and docents also use the collection to offer vital training to Cleveland's renowned medical education community, helping participants to hone observational and diagnostic skills and model tolerance and empathy.

Our comprehensive internship program for students at regional and national colleges and universities provides critical work experience within the museum profession. Students are placed throughout the museum to engage in challenging projects with curators, educators, and staff in exhibitions, publications, collections management, marketing, and development. Through the generosity of donors and friends of the museum, paid opportunities for students include the Warshawsky Summer Fellowships for undergraduates, the Director's Fellowship for students from historically black colleges and universities, and the Nord Graduate Fellowship in Education.

Interpretation—successfully practiced at science and history museums—represents an emerging field within the art museum profession that focuses attention on the visitor experience in the galleries. Educators at the CMA are helping lead the way by collaborating with teams of curators and designers to interpret the museum's collection, enhancing its relevance for different kinds of visitors. The interpretation team works with the curators of each collection area to determine thematic concepts that animate each gallery of art and to develop interpretive text labels. The team has also been collaborating with outside consultants and the museum's information technology staff to design a new interactive

learning space called Gallery One, opening in January 2013. Generously sponsored by the Maltz Family Foundation, Gallery One combines top-quality works of art from the permanent collection with interpretive technology designed for visitors to explore with greater insight. A new iPad app will offer audio conversations with curators and the museum's director, as well as video segments showing how works of art are made, their original contexts, and artistic traditions that continue today.

Accordingly, audience research forms a vital component of interpretation practice. A major 2009 study at the Cleveland Museum of Art revealed that many of our visitors can best be characterized as "browsers" in the galleries, gravitating to works of art based on their tastes and prior knowledge (rather than, for example, following a prescribed path provided by the museum). As a result of this research, the interpretive texts and content for the iPad app allow visitors to make discoveries at the art objects of their choice and encourage people to chart personalized pathways through the collection.

Museum educators are re-envisioning approaches to gallery teaching and public programming based on this audience research. In addition to popular gallery tours, lectures, and symposia, educators and docents are designing interpretive programming for visitors to enjoy

"Hey! You taught us about still lifes!"

Unprompted comment from a child during a PNC StART SmART Family Night



as they move through the galleries. Successful experiments have included art-making opportunities, artist demonstrations of specific techniques, scavenger hunts, and impromptu talks or conversations led by educators and docents to spark social interaction around works of art. Such activities will be featured regularly in our museum-wide Second Sunday family days, starting in January 2013.

Watch for the department's new web site section this fall and discover all we offer—something for everyone—to enter into creative dialogue with remarkable works of art. 🏠



Atrium Opening

Bring the whole family for a free neighborhood block party under the new glass atrium

Celebrate the official opening of a space like none other in Cleveland—or anywhere else! Conceived by architect Rafael Viñoly as the centerpiece of his design for the museum's renovation and expansion, the atrium completely transforms the visitor's experience. A grand, open piazza at the core of the museum complex, the atrium is a place to congregate, a source of airy light, and a reference point for greatly simplified navigation throughout the galleries.

The atrium was also intended from the beginning to serve as a civic space, a great public gathering place for all Clevelanders, and this weekend's festivities thus welcome the entire community to come and enjoy each other's company in Cleveland's great museum. Admission is free. Shuttle buses will run to and from area neighborhoods. As this magazine goes to press at the end of July, not all details are final: please check www.ClevelandArt.org for updates.

HIGHLIGHTS OF THE DAY

Sunday, October 28, 11:00–4:00. *Wari* exhibition open all day (free). Remarks at 2:00.

A welcome from the director

Presentations by groups from a broad variety of Cleveland's cultural communities

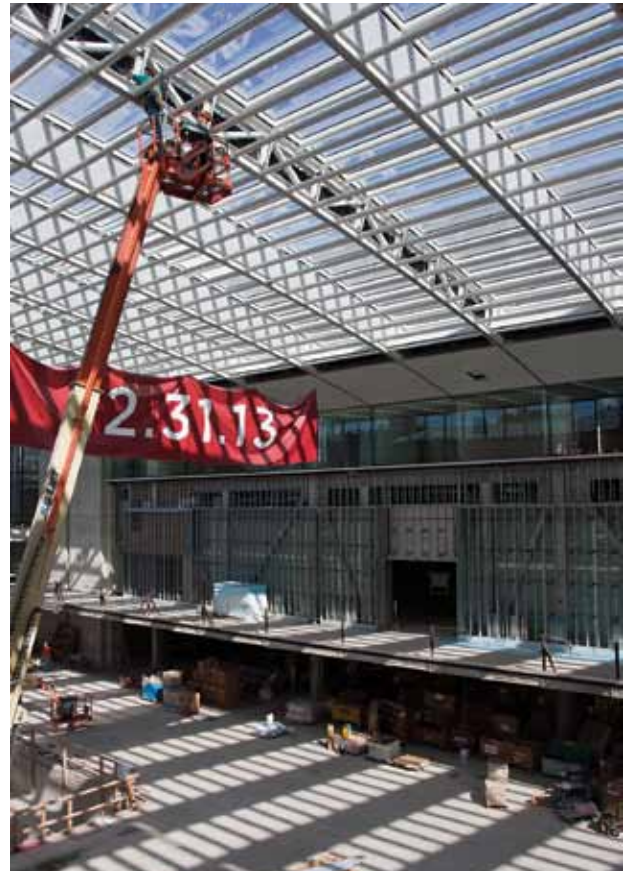
Docents and curators speaking in the galleries

Fresh local fare in the new restaurant and café from chef partner Douglas Katz

Music and dance including Inca Son

Hands-on art activities

A giant commemorative photo with *everyone* in it



Celebratory Sounds Members of the acclaimed Shaw High School marching band (shown here during a recent Parade the Circle) will help inaugurate the atrium.



VIVA! & GALA 2012-13 SEASON OVERVIEW

Sixteen outstanding performances from around the globe and the U.S. in programs that tie into exhibitions, the opening of the museum's Renaissance and Islamic galleries, and the stunningly beautiful atrium.

Pick up a season brochure for full details or visit us online to hear music samples, watch video, and read more at ClevelandArt.org/Performance.



Inca Son Friday, October 26, 7:30.
The color and vibrancy of Peruvian Andean culture



Prazak Quartet Wednesday, October 31, 7:30. Czech ensemble performs Haydn, Suk, and Dvořák



Kronos Quartet Friday, January 18, 7:30.
Most influential chamber musicians



King Lear: Contemporary Legend Theatre of Taiwan Friday, January 25, 7:30.
East meets West in this monumental one-man tour de force

OCTOBER CONCERTS

Inca Son Friday, October 26, 7:30. "Banquets for the eyes and ears" –*Corriere della Sera* (Italy). Inca Son or "Sound of the Inca" is an acclaimed ensemble that recreates all the color and vibrancy of its Peruvian Andean homeland, with a full band of talented musicians and a company of dancers who are National Peruvian Folk-Dance Champions. Presented in conjunction with the exhibition *Wari: Lords of the Ancient Andes*. Cleveland debut. \$32-\$48

Prazak Quartet Wednesday, October 31, 7:30. "Virile, gripping and absolutely satisfying" –*The Globe and Mail* (Toronto). The renowned Czech string quartet, burnishing their reputation as one of Europe's most distinguished chamber music ensembles, presents a program of works by Haydn (Quartet in B-flat Major, op. 71, no. 1), Josef Suk (String Quartet no. 1), and Dvořák (String Quartet in G-Major, op. 106). \$32-\$48.



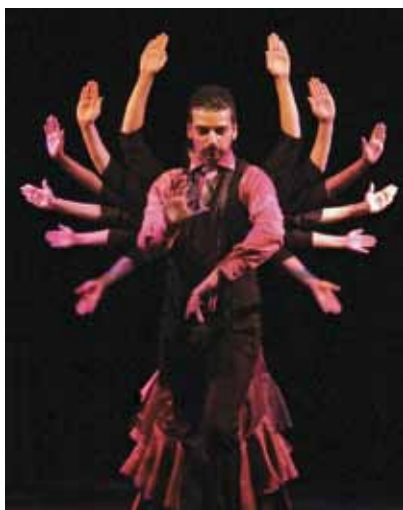
Jordi Savall & Hespèrion XXI Wednesday, November 7, 7:30. Consort music from its golden age before 1700



In the Atrium: Chanticleer Wednesday, January 30, 9:00. Sublime vocal music in a breathtaking space

For more info and audio/video samples, visit ClevelandArt.org/Performance

Programs subject to change.



Juan Siddi Flamenco Friday, February 8, 7:30. Exhilarating night of fiery Spanish flamenco



The Idan Raichel Project Saturday, February 16, 7:30. Israeli singer blends diverse musics of the world



Victoire Friday, February 22, 7:30. Composer/keyboardist Missy Mazzoli's edgy all-star ensemble



The Art of Naqqali: Master Storytellers of Iran Wednesday and Friday, March 6 and 8, 7:30, and Saturday and Sunday, March 9 and 10, 2:30. Epic stories accompanied by Persian traditional chant and percussion music



Naseer Shamma & Ensemble Friday, March 15, 7:30. The Iraqi oud (lute) virtuoso and ensemble perform classical Arab music



Ana Moura: Fado of Portugal Friday, March 22, 7:30. Soulful and riveting passion songs from Portugal



Paris Combo Friday, April 19, 7:30. Unabashedly playful and sensuous cabaret-style music



The Cleveland Orchestra "California Masterworks" Wednesday and Friday, May 1 and 3, 7:30. Refreshing and exciting orchestral music from the U.S. West Coast

THANKS

These performances are made possible in part by

The Ernest L. and Louise M. Gartner Fund

The P. J. McMyler Musical Endowment Fund

The Anton and Rose Zverina Music Fund

Gallery concerts are made possible in part by the generosity of an anonymous donor.

Series Sponsors:



The preferred hotel of VIVA! & Gala is Intercontinental Hotels

FREE CONCERTS

First Wednesdays Chamber music in the galleries October through May, 6:00

James Feddeck, solo organ Sunday, January 13, 2:30

Oliver Mtukudzi Atrium dance party Friday, April 5, 9:00. The Afro-pop legend from Zimbabwe lays down grooves

CHALK FESTIVAL

The 23rd annual Chalk Festival is Saturday, September 15, 11:00–5:00, and Sunday, September 16, 12:00–5:00. Enjoy chalk artists and entertainment at no charge. More information at ClevelandArt.org.

Chalk Your Own Pictures Large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Sign up when you arrive. Groups please pre-register by Wednesday, September 12: contact 216-707-2483 or email commartsinfo@clevelandart.org. Non-paid advance registrations will be held until 1:00 on Sunday.

Chalk Making and Street Painting Sunday, September 9, 2:00–4:30; repeats Wednesday, September 12, 6:00–8:30. Preparatory workshop on chalk artistry. Learn to make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Contact 216-707-2483 or commartsinfo@clevelandart.org.

The I Madonnari Chalk Tradition In 16th-century Italy, beggars—using chalk on the plazas outside cathedrals—copied paintings of the Madonna by Raphael and his contemporaries. With these street painters, called *I Madonnari* (painters of the Madonna), an artistic tradition was born. Today *I Madonnari* festivals are held annually in Europe, Africa, and the United States. In 1990 our festival brought this Renaissance tradition to Cleveland.

Volunteer at the Chalk Festival Please contact the Volunteer office at 216-707-2593.



COMMUNITY ARTS AROUND TOWN

Updates: Visit ClevelandArt.org.

Garlic Festival Saturday and Sunday, September 8 and 9. Opening with puppets and dancers, Saturday at 1:00 and Sunday noon; chalk artists, Saturday 1:00–5:00 and Sunday noon–4:00; Panic Steel Ensemble with puppets and dancers, Sunday 3:00.

Sparx City Hop Saturday, September 15, noon–4:00. Enjoy street painters (chalk artists) in Novak Park (Ohio City), and in front of A Cookie and a Cupcake (Tremont, 2173 Professor), and the Art Craft Building (2570 Superior).

Tremont Arts and Cultural Festival Saturday, September 15 and Sunday, September 16, 12:00–5:00. Community Arts presents Hispanic chalk artists.

Bedford Weekend of the Pooka Sunday, September 16, 2:00–4:00. Firebird giant puppet and dancers at Bedford's celebration of the arts.

West Side Market Fest and Parade Sunday, October 7, 11:00–8:00. Celebrate the 100th birthday of the West Side Market with a parade at noon, inspired by Parade the Circle.

Boo at the Zoo Community Arts joins the SPOOKtacular fun at the Cleveland Metroparks Zoo on October 18–21 and 25–28, 6:00–9:00. Installation with performances Fridays and Saturdays. Visit www.clemetzoo.com for tickets.

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or commartsinfo@clevelandart.org.

COMING UP

Lantern Making Workshops November 2–18, Fridays 6:00–8:30 and Sundays 2:00–4:30. Attend as many sessions as needed. Most styles take multiple sessions to complete. Individuals \$50; families \$150 up to 4 people, \$25 each additional person; one lantern per person; \$25 each additional lantern. Info: 216-707-2483 or commartsinfo@clevelandart.org.

IN THE GALLERIES

A Revolution for the Photobook

Wednesday, October 10, 6:30. Print-on-demand technology has democratized photobook publishing. Curator Barbara Tannenbaum examines examples of this exciting new medium and introduces the exhibition *DIY: Photographers & Books*. Meet in the photography gallery.

Special Exhibition Tours *Youth and Beauty*

Tuesdays, Thursdays, Saturdays, and Sundays at 2:30 and Wednesdays at 7:00 through Sunday, September 2. Docent-led special exhibition tours, meet near the elevators on level 2 of the east wing. Special exhibition admission ticket required. Tours of *Wari: Lords of the Ancient Andes* begin November 8. See ClevelandArt.org for docent name.

Highlights Tours Tuesdays, Thursdays, Fridays, Saturdays, and Sundays, 1:30. Docent-led tours of the permanent collection in the 1916 and east wing galleries; meet near the elevators on level 2 of the east wing. Free, no registration required. See ClevelandArt.org for tour title and docent name.

Art in Focus Talks Wednesdays, 1:30.

Docent-led tours of the permanent collection focusing on a specific theme; meet near the elevators on level 2 of the east wing. Free, no registration required. See ClevelandArt.org for tour title and docent name.

Art in the Afternoon Second Tuesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-231-1482.

Art Cart On select Sunday afternoons the museum offers an Art Cart experience in the galleries. Staffed by the Art to Go team, Art Cart allows patrons to touch genuine works of art in an informal, intergenerational, and self-directed format. Check the calendar for details on topics and specific times. Art Cart experiences can be organized for groups, for a fee. Contact Karen Levinsky for details at 216-707-2467. *Artists of Our Region*, September 9. As a complement to *Youth and Beauty*, this Art Cart offers works by early 20th-century internationally renowned Cleveland artists, including prints and sculpture, some created at Cowan Pottery. *Wari*, October 28. Touch genuine art objects for a hands-on experience that connects to objects and themes in the special exhibition *Wari: Lords of the Ancient Andes*.

LECTURES

Edgar Brandt and Art Deco Ironwork

Friday, September 21, 7:00. Author Joan Kahr discusses the work of Edgar Brandt, the premier metalsmith of early 20th-century France, as well as Cleveland's own Rose Iron Works and Martin Rose's magnificent Art Deco screen, *Muse with Violin*, currently on view at the museum. Presented by Twentieth Century Society USA.

Richard Mosse Saturday, September 22, 2:00. The Irish-born artist discusses his photographs of rebel groups in eastern Congo (see article page 13).

The Art of the Photobook Saturday, October 20, 2:00. Join Larissa Leclair of the Indie Photobook Library, Melissa Catanese and Ed Panar of photobook gallery Spaces Corners, and our own Barbara Tannenbaum, curator of photography, for a dialogue about print-on-demand photobooks. Find out how this new trend has impacted the creation, collection, and study of photography. After the lecture, explore selections for purchase from Spaces Corners and view a special display of books from the Indie Photobook Library.

Sponsored by HP Indigo

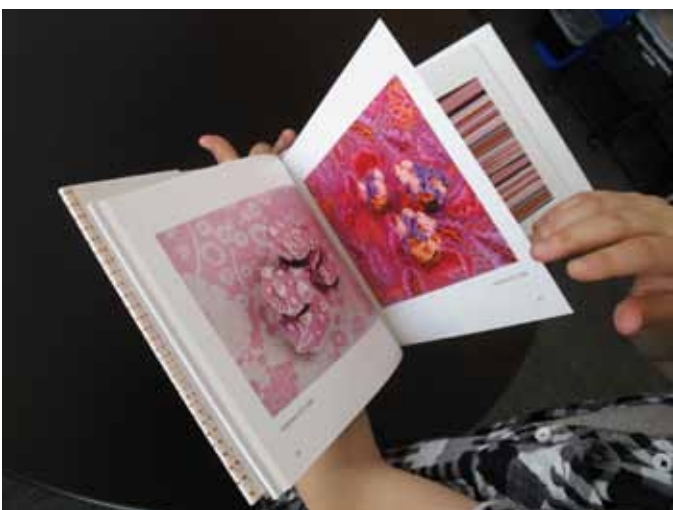
Studio Glass: Conversation with the Curator Sunday, October 21, 2:00.

Meet curators Robert Coby and Stephen Harrison in the Ratner Gallery for a lively discussion of studio glass from the 1960s to now. *Studio Glass in Focus: Dialogue and Innovation* is on view in the Betty and Max Ratner Gallery starting September 23.

ARCHITECTURE TOUR

1920s Architectural Tour of Cleveland Landmarks

Sunday, September 9, 2:00–4:00. Missed the first tour? Catch it again on Sunday, September 9. Just as the exhibition *Youth and Beauty* celebrates the spirit of the '20s in visual art, we explore Cleveland's 1920s boom in architecture. Join the CMA and the Cleveland Restoration Society for a look at public and private structures, as well as diverse architectural statements from revival styles to Deco. We'll be touring aboard Lolly the Trolley with architectural historian Dr. Theodore Sande, while savoring the treasures of our built environment. Space limited to 35 participants. Register by September 2. \$30, CMA members \$25. SOLD OUT





THE DR. JOHN AND HELEN COLLIS LECTURE

An Annual Lecture Devoted to Ancient Greek and Byzantine Art

From Byzantium to El Greco: Icon-Painting in Venetian Crete Sunday, September 30, 2:00, Gartner Auditorium. Maria Vassilaki, professor in the history of Byzantine art, University of Thessaly, Greece, and scientific advisor to the Benaki Museum, Athens, discusses the museum's newly acquired *Icon of the Mother of God and Infant Christ (Virgin Eleousa)*, attributed to the Cretan painter Angelos Akotantos. Discover the circumstances that transformed Venice-occupied Crete into the most important artistic center of its time, where painters like Domenikos Theotokopoulos (better known as El Greco) worked in both Byzantine and Western styles to fulfill commissions from Orthodox and Latin patrons. Free tickets required.

FAMILY EVENT

Art Together: Family Photo Sunday, September 9, 1:00–4:00. Don't worry—you don't have to dress up for this family photo! Bring the whole family to the museum for a special studio workshop where you'll work together to take pictures and create your own photobook; one book per family. Be sure to check out the exhibition *DIY: Photographers & Books* for inspiration! \$42 for family of up to five people, CMA members \$35. Additional family members \$2 each. Space is limited.

ANCIENT GREEKS, MODERN LIVES

The museum hosts *Ancient Greeks, Modern Lives: A National Conversation*, a major national humanities program traveling across America with a mission to inspire people to come together to read, see, and think about classical literature and how it continues to influence and invigorate American cultural life. Free.

Homer, Greek Tragedy, and the American Experience: A Sort of Homecoming Sunday, August 26, 2:00. Dr. Timothy Wutrich, visiting assistant professor of classics at Case Western Reserve University, surveys the nature of Homeric poetry and Greek tragedy and argues that these ancient literary genres have relevance for the American experience of "homecoming" in the present day, whether through the experience of the homecoming war veteran, the immigrant, or the student or art enthusiast seeking to come home to the roots of Western literature and art.

FOR TEACHERS

Wari Teacher Workshop Saturday, October 6, 10:00–12:30. Explore concepts behind the CMA special exhibition. We'll discover how these forerunners of the Inca built a large capital city, communicated without writing, and gave form to their ideas in textiles, ceramics, precious metals, and stone. Workshop includes materials useful for world language, social studies, and other curricula. \$25 including parking. Please register through the CMA ticket center: 216-421-7350. For more information call Dale Hilton at 216-707-2491 or Hajnal Eppley at 216-707-6811.

Art to Go See and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Hands-on, interactive presentations encourage observation, creative thinking, decision making, problem solving, and teamwork. Presentations are 40–60 minutes long and scheduled Monday through Thursday, 9:00–2:30. Evening presentations are available on Wednesdays. Preschool presentations

TIMELESS CLASSICS

Reading Groups

Wednesday, September 26, 7:00.
Homer's *Odyssey*

Wednesday, October 10, 7:00.
Aeschylus's *Oresteia*

Wednesday, October 24, 7:00.
Euripides's *Herakles*

Wednesday, November 14, 7:00.
Jonathan Shay's *Odysseus in America*

Space for reading group limited to 25 participants. To register, please contact Bethany Corriveau at bcorriveau@clevelandart.org or 216-707-2160.

are available on Fridays. Topics and registration information are at ClevelandArt.org. Contact Karen Levinsky for more information: 216-707-2467.

Class Visits We offer FREE docent-guided class visits to the permanent collection and special exhibitions. Tours are scheduled on a first-come, first-served basis, Tuesday through Friday from 10:00–2:30, with self-guided tours welcome at 11:00 or after. Please allow at least three weeks' advance notice. Register online at ClevelandArt.org. Call Thomasine Clark for details: 216-707-2656.

Art & Fiction Book Club: Lee Krasner: A Biography by Gail Levin 3 Wednesdays, September 5–19, 1:30–2:45. In this recently published biography, Levin explores Krasner's tumultuous relationship with her husband, the Abstract Expressionist painter Jackson Pollock. "An insightful, sharply drawn portrait of 20th-century America from the vantage point of a creative woman swept up in a realm of remarkable artistic productivity" —*Wall Street Journal*. \$50, CMA members \$40.

Octavofest: Arms & Armor Wednesday, October 17, 7:00–8:30. Octavofest, a month-long celebration of book arts, is held in Cleveland each October. The Ingalls Library was among the first institutions to participate, and again this year hosts an exhibition of books by members of Art Books Cleveland: *John Long Severance and the Arms & Armor Collection at the Cleveland Museum of Art* with materials from the Ingalls Library's rare book collection. The program will be accompanied by a tour of the museum's Armor Court with Stephen N. Fliegel, curator of medieval art. Registration required; limit 25. Call 216-707-2530 for information.

Octavofest: Bea Nettles Saturday, October 27, 1:00, Cleveland Public Library. Hear poet and photographer Bea Nettles discuss the variety of ways she has published books, from handmade to print-on-demand, at the Cleveland Public Library, then head to the museum to see one of her books in *DIY: Photographers & Books*. The museum also hosts a special Little Free Library dedicated to photobooks in honor of Octavofest and the DIY exhibition. For more information and a complete listing of Octavofest activities, visit www.octavofest.org.

Ongoing Book Sale After a summer vacation during the months of July and August, the Ongoing Book Sale returns on Tuesday, September 4 with many new offerings and the usual deep discounts.

Library Program Tickets through the ticket center. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

TAA Playday: Needle Felting Friday, September 7, 1:00–4:00. Bring two or more pieces of wool clothing and learn how needle felting can repair and upgrade any garment. No experience necessary; needle and roving provided. Needle felting is fun, easy, and forgiving! Limit 12, \$10 material fee. \$30, TAA members \$25. Reservations: Jennifer Liston Dykema, 216-751-3820, jaeeld@sbcglobal.net.

TAA Lecture: The Wonderful World of Madame Paule Marrot Wednesday, September 12, 1:30. Laurie Korobkin, textile stylist at DelGreco Textiles, discusses the life and lasting influence of the French textile designer Paule Marrot (1902–1987), who used vibrant color and patterns inspired by natural forms. \$5 at the door, TAA members & full-time students free.

TAA Workshop: Gourds as an Art Form Wednesday, September 19, 10:00–3:00. From carrying water to making music, the gourd has reinvented itself through the centuries. Come journey with Tami Hritzay, mixed-media artist from Pennsylvania, to appreciate the gourd as a 21st-century art form. Gourds and art materials supplied. \$100, TAA members \$75. Reservations: Sandy Shelenberger, 440-594-2839 or sandyshel@roadrunner.com.

TAA Workshops: Botanical Alchemy Saturday and Sunday, October 6 and 7, or Monday and Tuesday, October 8 and 9, 9:00–4:00, Bratenahl Community Center, 10300 Brighton Rd, 44108. Color cloth using simple ingredients—

leaves, water, and heat—to harness the effects of scrap metals, water, and other easily sourced ingredients. Limit 20. \$175, TAA members \$150. Supply list on sign-up. Reservations: Christine Mauersberger, 216-533-6928 or cmayers@roadrunner.com.

TAA Lecture: The Eco-Print Wednesday, October 10, 7:00. Renowned artist, author, and designer India Flint talks about her unique approach to bioregional dyeing and her practical research into innovative natural dye techniques. \$5 at the door, TAA members and full-time students free.

TAA Workshop: Shapeshifter Friday–Sunday, October 12–14, 9:00–4:00, Community Arts Studio, 1843 Columbus Rd, Cleveland 44113. India Flint shows how to apply her techniques to create a dress using your own garment for the bodice and small amounts of undyed natural fabrics such as silk, wool, linen, and hemp. Limit 20. \$275, TAA members \$225. Supply list on sign-up. Reservations: Christine Mauersberger, 216-533-6928 or cmayers@roadrunner.com.

Cleveland's Annual Knit Out and Crochet Too Sunday, October 14, 1:00–5:00. Co-sponsored by the North Coast Knitting Guild of Cleveland and the Textile Art Alliance, this program encourages people of all ages and skill levels to gather, share, teach, and learn about the needle arts. Free and open to all. Information: Miriam Rosenblatt at mwrosenblatt@yahoo.com.

TAA 9th Annual Wearable Art Fashion Show and Boutique Sunday, October 21, 10:30–5:00, Landerhaven, 6111 Landerhaven Dr, Mayfield Heights 44124. Preview one-of-a-kind wearable art, clothing, and accessories. Then enjoy lunch and a fabulous runway show.

PROGRAM

10:30 Early Boutique Shopping
1:00 Fashion Show & Lunch
1:00–5:00 Boutique open to the public, \$5 at the door

\$50, all-day event

Advance reservations for show and lunch required. Call CMA at 216-707-6820.

Information: Barb Lubinski, 330-283-4627 or blubinski@bright.net.



FALL ART CLASSES FOR CHILDREN AND TEENS

PRESCHOOLERS**My Very First Art Class**

4 Wednesdays, October 17–November 7, 10:00–10:45 (ages 1½–2½)

4 Fridays, October 19–November 9, 10:00–10:45 (ages 2½–3½)

4 Fridays, October 19–November 9, 11:15–12:00 (ages 3½–4½)

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this creative program that combines art making, storytelling, movement, and play. Topics for this session are *Line, Sounds, Opposites, Fall*. Tickets available to members September 1 and to non-members September 16. Fees for one adult and one child \$65, CMA Family members \$55. Register in person, or call the ticket center at 216-421-7350. Limit 8 adult/child pairs for Wednesdays; limit 10 adult/child pairs for Fridays. Fee charged for extra children.

CHILDREN AND TEENS

6 Saturdays, October 13–November 17, mornings 10:00–11:30, or afternoons 1:00–2:30. Children learn about museum treasures while developing their own creativity, looking at and making art in the studio.

Art for Parent and Child (age 3)

Mornings ONLY. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Line (ages 4–5) Discovery and imagination are encouraged as young children hunt for lines in our galleries. Back in the studio they'll use all kinds of materials to make art.

Free Spirits (ages 5–6) Myths and stories spark students' imaginations to create with a variety of media including paint, paper, fabric, and clay.

Art Adventures (ages 6–8) Students draw inspiration from around the world—Europe, Africa, Asia, and the Americas—then interpret and create designs and images of their own.

Under Construction (ages 8–10) Students create three-dimensional projects based on design, construction, and assembly techniques. Different projects each week from around the world.

Start with the Basics (ages 10–12)

Learn the basic fundamentals of art by experimenting with line, shape, color, and pattern to create amazing drawings, paintings, and images.

Teen Drawing Workshop (ages 13–17)

Saturday afternoons ONLY. Teens use perspective, contour, and shading to create expressive drawings and linear experiments. Students learn from observation in the galleries as well as exercises in the classroom.

FEES AND REGISTRATION

Most classes \$72 for the general public, \$60 for CMA Family members. Art for Parent and Child, \$85/\$72. Registration is on a first-come, first-served basis. Museum members have priority registration from September 1–15. General registration opens on September 16.

SAVE THE DATES!

Winter Session 6 Saturdays, January 19–February 23. Morning or afternoon.

Spring Session 6 Saturdays, March 16–April 27 (no class March 30). Morning or afternoon.



BRING
YOUR MOM!

FALL ADULT STUDIOS

Kids Registration

216-421-7350 or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Adult Registration

216-421-7350 or in person. More information: adultstudios@clevelandart.org or 216-707-2487. Supply lists available at the ticket center.

Cancellation

Policy Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Learn from artists in informal studios with individual attention.

Wednesday Morning Watercolor 8

Wednesdays, September 12–October 31, 9:30–12:00. CAS* All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

Watercolor in the Evening 8 Wednesdays, September 12–October 31, 6:00–8:30. CAS* All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

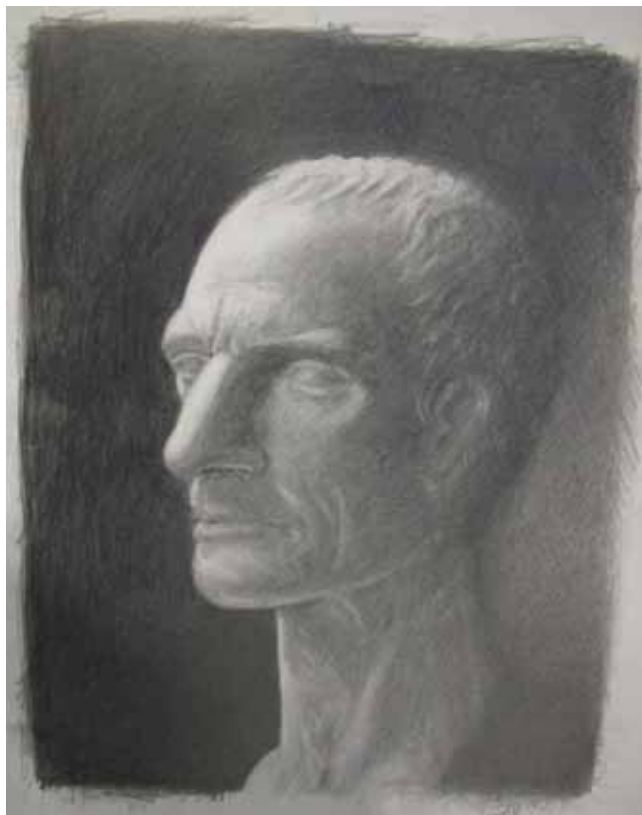
Beginning Watercolor 8 Thursdays, September 13–November 1, 9:30–12:00. CAS* Geared to the beginner but all levels welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Complete materials list given at first session. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

Intermediate Painting 8 Tuesdays, September 18–November 6, 10:00–12:30. Build on your skills and advance to the next level with your compositions and color mixing. Exercises, discussions, and critiques provided along with individual attention in this relaxed studio class. Instructor: Kate Hoffmeyer. Supply list at ticket center. \$158, CMA members \$126.

Introduction to Drawing 8 Tuesdays, September 18–November 6, 12:30–2:30. Here's a great place to start while building your confidence. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. Instructor: Kate Hoffmeyer. \$144, CMA members \$115. Bring your own or CMA provides basic supplies.

Printmaking 8 Wednesdays, September 19–November 14, 12:30–3:00 (no class October 10). Beginning and intermediate students use the CMA prints and drawings collections as inspiration for linoleum, drypoint, and monoprints. Instructor: Kate Hoffmeyer. \$180, CMA members \$144.

Drawing in the Galleries 8 Wednesdays, September 26–November 21 (no class October 10), 10:00–12:30 or 6:00–8:30. Sculpture and paintings



throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. See light as contrasting shape while adding structure and detail with line, tone, and color. High school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$190, CMA members \$154. All supplies provided.

Composition in Oil 8 Fridays, September 28–November 16, 10:00–12:30 or 6:00–8:30. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are always welcome. Instructor: Susan Gray Bé. \$200, CMA members \$164 (price includes \$20 model fee). Bring your own supplies or buy for \$80.

All-Day Workshop: Shibori Saturday, September 29, 10:00–4:00 (lunch on your own). Shibori is a Japanese tie-dye method for creating complex

patterns, textures, and color on cloth. A variety of effects are possible by folding, binding, clamping, stitching, and pole dyeing the fabric; over dyeing produces layering of color. Students will use low-water immersion and direct painting of fiber-reactive dye on cotton and silk. Wearables will be emphasized: scarves, T-shirt, and a cotton garment. Instructor: fiber artist JoAnn Giordano. \$90, CMA members \$75. Fee includes dye, auxiliary chemicals, and fabric. Supply list at ticket center.

All-Day Workshop: Ikebana Saturday, October 6, 10:00–4:00 (lunch on your own). Create modern abstract floral designs by using traditional Japanese principles of flower arranging. This art draws emphasis toward shape, line, and form. Instructor: Isa Ranganathan. \$85, CMA members \$70. Supply list at the ticket center. Students share the cost of flowers.

***CAS** All watercolor classes are held at the Community Arts Studio (CAS) at 1843 Columbus Road, Cleveland.

Winter Session begins week of January 7.



Night Sky

Filmmaker returns
to Cleveland

Fourteen new international films include nine Cleveland premieres and three audience favorites from this year's Cleveland International Film Festival. Each program \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher (books of 10 \$70, CMA members \$60).

The Nine Muses Wednesday, September 5, 7:00. Directed by John Akomfrah. This Proustian meditation on the mass migration of immigrants to postwar Britain is an unclassifiable, poetic work that blends landscape shots with archival footage, snatches of world music, and spoken snippets of Western literature. "Cerebral and sensual" *-Variety*. Cleveland theatrical premiere. (Ghana/UK, 2010, 94 min.)

The Lady Friday, September 7, 6:30; Sunday, September 9, 1:30. Directed by Luc Besson, with Michelle Yeoh and David Thewlis. The life and marriage of Myanmar's long-persecuted, Nobel Prize-winning, pro-democracy opposition leader Aung San Suu Kyi is re-created in this lavish tribute. "A portrait in moral and physical courage" *-San Francisco Chronicle*. Cleveland premiere. (France/UK, 2011, 132 min.)

El Velador (The Night Watchman) Wednesday, September 12, 7:00. Directed by Natalia Almada. A tranquil meditation on a society riven by violence, this acclaimed movie focuses on the cemetery worker who, night after night on the "graveyard" shift, watches over the extravagant mausoleums containing the remains of some of Mexico's most notorious drug lords. Cleveland premiere. (Mexico/USA, 2011, subtitles, 72 min.)

Bill W. Friday, September 14, 7:00; Sunday, September 16, 1:30. Directed by Dan Carracino and Kevin Hanlon. Interviews, re-creations, and archival materials chart how William G. (Bill) Wilson overcame drunkenness and co-founded Alcoholics Anonymous in Akron during the 1930s. (USA/Canada, 2012, 104 min.)

Patience (After Sebald) Wednesday, September 19, 7:00. Directed by Grant Gee. The life and work of internationally acclaimed writer W. G. Sebald (1944–2001), author of the 1998 book *The Rings of Saturn*, are chronicled in this peripatetic essay film. "Literary criticism brought to vivid cinematic life" *-Salon*. Cleveland premiere. (UK, 2012, 82 min.)

Paul Williams Still Alive Friday, September 21, 7:00; Sunday, September 23, 1:30. Directed by Stephen Kessler. In this life-affirming film, diminutive, ubiquitous 1970s singer/songwriter/celebrity Paul Williams returns to the spotlight after conquering addiction. (USA/Philippines, 2011, 87 min.)

FILMMAKER IN PERSON!

Night Sky Wednesday, September 26, 7:00. Directed by Alison O'Daniel. Cleveland Institute of Art grad O'Daniel won the school's first Agnes Gund Traveling Scholarship in 2003, and now lives in Los Angeles. She returns to Cleveland with her first feature, a surreal tale of two women who discover a portal to a parallel world. O'Daniel will answer audience questions. Cleveland premiere. Co-presented by the Cleveland Cinematheque. Cinematheque members \$7; ages 25 & under \$5. (USA, 2011, 75 min.)

Beauty Is Embarrassing Friday, September 28, 7:00; Sunday, September 30, 1:30. Directed by Neil Berkeley. Winner of the documentary award at this year's Cleveland Int'l Film Festival, this funny and inspiring film profiles artist Wayne White, who went from the hills of Tennessee to a career as cartoonist, set designer for *Pee-wee's Playhouse*, director of music videos, and painter. "A damn fun time" *-Ain't It Cool News*. (USA, 2012, 93 min.)

5 Broken Cameras Friday, October 5, 6:45; Sunday, October 7, 1:30. Directed by Emad Burnat and Guy Davidi. A Palestinian farmer and an Israeli activist join forces to document life in the West Bank village of Bil'in over a five-year period. Bil'in has long been the site of nonviolent protests against Israeli settlements and the security wall that cuts off Palestinian farmland. "Critics' Pick . . . [A] rigorous and moving work of art" *-New York Times*. Cleveland premiere. Co-presented by Cleveland Peace Action, which will lead a discussion after each show. CPA members \$7. (Palestinian territory/Israel, 2011, subtitles, 90 min.)

Booker's Place: A Mississippi Story Friday, October 12, 7:00. Directed by Raymond De Felitta. The repercussions of a TV documentary shot in Mississippi in 1965—in which Booker Wright, a black waiter who catered to whites, spoke his mind and paid a terrible price for doing so—are revisited 45 years later by the son of the man who shot the original footage for NBC. "[An] essential American story" *-New York Daily News*. Cleveland theatrical premiere. (USA, 2012, 90 min.)

Portrait of Wally Sunday, October 14, 1:30. Directed by Andrew Shea. Egon Schiele's 1912 portrait of his mistress is at the center of this new documentary about a 13-year legal tug-of-war between some of the world's most venerated museums and the Jewish family who argued that the painting was stolen from them by the Nazis. "An ace legal thriller" *-Time Out New York*. Adults only! Cleveland premiere. Shown in Gartner Auditorium as a special preview event of the Mandel JCC's 2012 Leonard Krieger Cleveland Jewish FilmFest, October 18–28. All seats \$8. (USA/Austria, 2012, 90 min.)



Kumaré True story, false prophet

Kumaré Friday, October 19, 7:00; Sunday, October 21, 1:30. Directed by Vikram Gandhi. Billed as “the true story of a false prophet,” this satirical documentary tells of a New Jersey man of Indian descent (filmmaker Gandhi) who passed himself off as a spiritual guru in Arizona. He gained followers, but the upshot is truly transformative. “Slippery, ambiguous, tense and finally moving” –*Salon*. Cleveland premiere. (USA, 2011, 84 min.)

FILMMAKER IN PERSON!

Recent Digital Video by Leighton Pierce Wednesday, October 24, 7:00. Leighton Pierce, chair of the Film & Video Department at NYC’s Pratt Institute, is one of the major avant-garde filmmakers in America. For over 30 years, he has explored memory and perception in a series of stunningly shot, impressionistic short films and videos that exploit cinematic space and time and expand the interplay between sound and image. His work has been exhibited at major museums and festivals (MoMA, the Whitney Biennial, Sundance, et al.), and he has received both Rockefeller and Guggenheim fellowships. Tonight Pierce will appear in person to present and discuss some of his recent digital video work. (Program details at www.Cleveland-Art.org.) Cleveland premiere. Special thanks to Linda Bourassa, Hiram College. (USA, 2000–2010, approx. 105 min.)

Stella Days Friday, October 26, 7:00; Sunday, October 28, 1:30. Directed by Thaddeus O’Sullivan. In this period piece set in a reactionary, backwater Irish town in 1956, a progressive priest (Martin Sheen) meets resistance when he tries to open a local cinema to raise funds for the church. “A frank assessment of the church’s rather ruthless efforts to maintain medieval control in the face of modernization” –*Variety*. With Stephen Rea. Cleveland theatrical premiere. (Ireland, 2011, 100 min.)



Stella Days Martin Sheen as an Irish priest

TANNER '88



Tanner '88 What if?

Twenty-four years ago filmmaker Robert Altman collaborated with cartoonist Garry Trudeau (*Doonesbury*) on a six-hour, 11-part miniseries that he later called “the most creative work I’ve ever done.” Premiered on HBO during the 1988 election season, *Tanner '88* followed Jack Tanner (Michael Murphy), a liberal Democrat from Michigan, as he entered the 1988 presidential primaries against Jesse Jackson, Michael Dukakis, and others. The series charted the many ups and downs of Tanner’s campaign, from the New Hampshire

primary through the Democratic National Convention. Though Tanner was a fictional creation, he interacted with real public figures playing themselves (Bob Dole, Bruce Babbitt, et al.). Altman’s groundbreaking mockumentary predicted reality television. With Pamela Reed and Cynthia Nixon. Cleveland theatrical premiere. (USA, 1988, 353 min.)

Tanner '88 will be shown in three two-hour parts over three consecutive Wednesday nights. Admission to each part is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. A ticket to the whole series costs \$21; members, seniors, and students \$15. *Tanner on Tanner*, Altman and Trudeau’s 2004 sequel to *Tanner '88*, will show on 10/31 for regular CMA film admission prices. Special thanks to Sandcastle 5 Productions.

Episodes 1–3 Wednesday, October 3, 6:45.

Episodes 4–7 Wednesday, October 10, 6:45.

Episodes 8–11 Wednesday, October 17, 6:45.

Tanner on Tanner Wednesday, October 31, 6:45. Directed by Robert Altman, with Michael Murphy, Cynthia Nixon, and Pamela Reed. Altman and Garry Trudeau’s sequel to *Tanner '88* takes place 16 years after the original miniseries. Tanner’s daughter decides to make a documentary about her father’s unsuccessful presidential bid, and the project takes her to the 2004 Democratic National Convention in Boston. This four-episode movie features cameos by Barack Obama, Bill Clinton, Martin Scorsese, Harry Belafonte, Tom Brokaw, Michael Moore, and many others. Cleveland theatrical premiere. (USA, 2004, approx. 120 min.)



Tanner on Tanner Mockumentary on a mockumentary

FINE PRINT FAIR: SEPTEMBER 28-30

The 28th Annual Fine Print Fair, Cleveland's largest and most comprehensive exhibition of fine prints, benefits the Department of Prints at the Cleveland Museum of Art. Sponsored by the Print Club of Cleveland with additional support from Key Private Bank and Britton Gallagher. The fair takes place at Corporate College, 4400 Richmond Road (at I-271), Warrensville Heights 44128.

FRIDAY, SEPTEMBER 28 Opening-Night Preview

A Prints of a Party, 6:30-9:00

Enjoy passed hors d'oeuvres and desserts (catered by Sammy's), cash bar, free parking, and an opportunity to select great works of art on paper before the Fine Print Fair opens to the public on Saturday. \$75 (\$100 after September 21) includes readmission to the fair throughout the weekend. For reservations, call 216-707-2579 by September 21.

EXHIBITORS

Allinson Gallery, Inc.

Storrs, CT: American, European, and Japanese prints

The Annex Galleries

Santa Rosa, CA: 20th-century American prints

Armstrong Fine Art

Chicago: 19th/21st-century French prints and drawings

Dolan/Maxwell

Philadelphia: Contemporary American and European prints and drawings

Conrad Graeber

Riderwood, MD: American, European, and Japanese prints and drawings

The Halsted Gallery

Bloomfield Hills, MI: Photographs

Highpoint Editions

Minneapolis: Print publisher

Lawrence Lithography Workshop

Kansas City: Print publisher

Paramour Fine Arts

Franklin, MI: American prints 1900-1950

Platt Fine Art

Chicago: 20th-century American prints

Raffle Print Judy Pfaff, *Untitled (#9)*, 2008. Etching, relief, and digital with punched holes; 10½ x 15 in. Valued at \$2,600. Tickets \$5 (six for \$25). Donated by Judy Pfaff and Tandem Press.

Print Fair

Saturday, September 29, 10:00-5:00
Sunday, September 30, 11:00-4:00

Tickets \$10, students with ID \$5; covers entrance to the fair both Saturday and Sunday. Hourly door prizes.

SATURDAY, SEPTEMBER 29

Lecture 11:00

Dr. Jane Glaubinger, curator of prints, Cleveland Museum of Art, speaks on "Prints: The Multiple as Original." Free and open to the public.

12:30-2:30

Printmaking Demonstrations

by Zygote Press

Paper Conservation

Intermuseum Conservation Association informs about paper conservation.

SUNDAY, SEPTEMBER 30

Breakfast and Lecture 9:15

Continental breakfast with the dealers. Dr. Heather Lemonedes, curator of drawings, Cleveland Museum of Art, speaks on "Mary Cassatt and the Feminine Ideal." Cost for breakfast and lecture \$25. Call 216-707-2579 by September 21 for reservations.

12:30-2:30

Printmaking Demonstrations

by Zygote Press

Paper Conservation

Intermuseum Conservation Association informs about paper conservation.

INFORMATION:

www.printclubcleveland.org

Sponsored by

Key Private Bank



BRITTON GALLAGHER

Mary Ryan Gallery

New York: American and British prints and drawings 1920/present

Tandem Press

Madison, WI: Print publisher

The Verne Collection

Cleveland: Ukiyo-e and contemporary Japanese prints

Zygote Press

Cleveland: Print publisher



WHAT TO EXPECT

Store, Café, and Atrium Open This Fall

The temporary museum snack bar in the Kaesgen Lobby closes October 8. The permanent restaurant and café and the new museum store will open in the new west wing as part of the October 28 family festival (see page 17).

Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600 to about 1900

The main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art.

Coming Up The next new galleries to open, in late 2012, will be in the west half of the lower level of the 1916 building, featuring late medieval, Renaissance, and Islamic art.

OPENING UP

SAVE THE DATE**Dr. Martin Luther King Jr. Day Celebration**

Monday, January 21, 2013, 11:00–4:00. *The Power of Words*, free to all, is especially planned to honor the life and legacy of Dr. Martin Luther King Jr. The day welcomes visitors of all ages and will be filled with a variety of upbeat, hands-on art activities for families, Art Cart experience, live performances, music and song, movement and dance instruction, open mic poetry slam for students in grades 5–12, docent-led gallery tours, and a captivating, award-winning storyteller in the gallery.

PARKING UPDATES

Rates Adjusted Parking rates are going up modestly and also have been adjusted to allow more convenient pick-up/drop-off. Parking for 0 to 30 minutes is free; 30 minutes to 2 hours is \$6; each additional 30 minutes \$1 to a maximum daily fee of \$12. Visitors arriving after 5:00 pay a \$5 flat rate. Special event rates as posted.

New Benefit for Members No matter how long you stay, members always pay a \$5 flat rate.

In-Building Prepay and Credit Card Options Visitors can now pay their parking fees at the tunnel pay station (cash or credit card), at the north entrance vestibule (credit card only), at the automated exit booth (credit card only), or by the staffed booth (cash or credit card).

PLANNED GIVING

Read It Online!

Cleveland Art is available online at www.ClevelandArt.org/MembersOnly. Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

Looking for a Higher Yield on Your Investments? A Charitable Gift Annuity May Be the Answer

A charitable gift annuity is one of the simplest and most popular ways of making a gift and obtaining an income for life for donors age 60 and older. In return for your gift of \$10,000 or more to the Cleveland Museum of Art, you'll enjoy guaranteed fixed payments for the rest of your life, the benefit of a significant tax deduction in the year in which the annuity is funded, and tax savings.

For example, if you were to establish a current, single-life annuity with the museum this month, your gift annuity payout rate would be:

| | |
|--------|------|
| Age 60 | 4.4% |
| Age 65 | 4.7% |
| Age 70 | 5.1% |
| Age 75 | 5.8% |
| Age 80 | 6.8% |
| Age 85 | 7.8% |
| Age 90 | 9.0% |

In addition to these benefits, you will receive the satisfaction of knowing that you are making a direct investment in the future of the museum. You will be helping to ensure that the museum sustains its level of excellence and remains free for future generations.

Please contact Kathy Branscomb, assistant director of planned giving, at 216-707-6808 or kbranscomb@clevelandart.org for a confidential, no-obligation charitable gift annuity illustration.

RENT A SPACE

Let us help you create memories with an event at the Cleveland Museum of Art. Find out more about reserving the museum's meeting and event spaces and our local and authentic menus from executive chef Douglas Katz by contacting the museum's new director of catering, Sherri Schultz, at 216-707-6834 or events@clevelandart.org.

COLUMN & STRIPE

The museum is pleased to introduce Column & Stripe: The New Friends of the Cleveland Museum of Art! Spark a lifelong love affair with the museum by joining this latest affiliate group. Column & Stripe is opening the door to the next generation of Cleveland's culturati by providing access to art, leadership opportunities, and exclusive programming that's approachable, social, and relevant. Visit www.ColumnAndStripe.org.

NEW AT CLEVELANDART.ORG

British portrait miniatures
ClevelandArt.org/miniatures



Featured conservation projects
ClevelandArt.org/art/conservation

Behind-the-scenes info
@ blog.clevelandart.org

Community Mural Project photos of artists at work <http://goo.gl/lqwue>

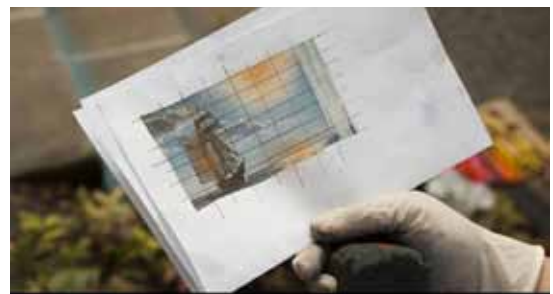
Video: Ingalls Library and Archives on the move @ <http://goo.gl/kRrQR>

SEPTEMBER


| SUN 10-5 | MON closed | TUE 10-5 | WED 10-9 | THU 10-5 | FRI 10-9 | SAT 10-5 |
|---|-----------------------------------|---|---|---|---|---|
| | | |  | | | 1 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T |
| 2 Highlights Tour 1:30 Exhibition Tour 2:30 <i>Youth and Beauty</i> T | 3 Museum closed | 4 Highlights Tour 1:30 | | 5 Art in Focus Tour 1:30 Book Club Begins 1:30 <i>Lee Krasner: A Biography</i> by Gail Levin Film 7:00 <i>The Nine Muses</i> \$ | 6 Highlights Tour 1:30 Film 6:30 <i>The Lady</i> \$ | 7 Highlights Tour 1:30 Film 6:30 <i>The Lady</i> \$ |
| 9 Community Arts around Town noon-4:00 at Garlic Festival at Shaker Square Family Photo Day 1:00-4:00 <i>DIY: Photographers & Books</i> \$ Art Cart 1:00-3:00 <i>Artists of Our Region</i> Highlights Tour 1:30 Film 1:30 <i>The Lady</i> \$ Chalk Workshop 2:00-4:30 <i>Chalk Making and Street Painting</i> RS Architectural Tour of Cleveland Landmarks 2:00-4:00 SOLD OUT | 10 Museum closed | 11 Art in the Afternoon 1:15 R Highlights Tour 1:30 | 12 Wednesday Morning Watercolor Begins 9:30-12:00 *CAS RS Art in Focus Tour 1:30 Watercolor in the Evening Begins 6:00-8:30 *CAS RS Chalk Workshop (repeat) 6:00-8:30 <i>Chalk Making and Street Painting</i> RS Film 7:00 <i>El Velador (The Night Watchman)</i> \$ | 13 Beginning Watercolor Begins 9:30-12:00 *CAS RS Highlights Tour 1:30 | 14 Highlights Tour 1:30 Symposium and Dinner 5:00-7:00 <i>Ikebana</i> RS Film 7:00 <i>Bill W.</i> \$ | 15 Chalk Festival 11:00-5:00 \$ (free to watch) Community Arts around Town 12:00-4:00 Chalk artists at Sparx City Hop in Ohio City, Tremont, and ArtCraft Building 12:00-5:00 at Lincoln Park. Hispanic chalk artist Highlights Tour 1:30 |
| | | |  | | | |
| | | | The Lady Michele Yoh is Aung San Suu Kyi | | | |
| 16 Chalk Festival 12:00-5:00 \$ (free to watch) Community Arts around Town 12:00-5:00 at Lincoln Park Highlights Tour 1:30 Film 1:30 <i>Bill W.</i> \$ Community Arts around Town 2:00-4:00 at Bedford Weekend of the Pooka | 17 Museum closed | 18 Intermediate Painting Begins 10:00-12:30 RS Introduction to Drawing Begins 12:30-2:30 RS Highlights Tour 1:30 | 19 Printmaking Begins 12:30-3:00 RS Art in Focus 1:30 Film 7:00 <i>Patience (After Sebald)</i> \$ | 20 Highlights Tour 1:30 | 21 Highlights Tour 1:30 Lecture 7:00 <i>Edgar Brandt and Art Deco Ironwork</i> Film 7:00 <i>Paul Williams Still Alive</i> \$ | 22 Highlights Tour 1:30 Photography Lecture 2:00 Richard Mosse |
| 23 Highlights Tour 1:30 Film 1:30 <i>Paul Williams Still Alive</i> \$ | 24 Museum closed | 25 Highlights Tour 1:30 | 26 Drawing in the Galleries Begins 10:00-12:30 or 6:00-8:30 RS Art in Focus Tour 1:30 Ancient Greeks, Modern Lives Reading Group 7:00 Homer's <i>Odyssey</i> R Film 7:00 <i>Night Sky</i> \$ | 27 Highlights Tour 1:30 | 28 Composition in Oil Begins 10:00-12:30 or 6:00-8:30 RS Highlights Tour 1:30 Print Fair Opening Night Preview 6:30-9:00 at Corporate College <i>A Prints of a Party</i> RS Film 7:00 <i>Beauty Is Embarrassing</i> \$ | 29 Fine Print Fair 10:00-5:00 \$ All-Day Shibori Workshop 10:00-4:00 RS Highlights Tour 1:30 |
| 30 Fine Print Fair 11:00-4:00 \$ Highlights Tour 1:30 Film 1:30 <i>Beauty Is Embarrassing</i> \$ Dr. John and Helen Collis Lecture 2:00 R | | | | | | |

*CAS Community Arts Studio, 1843 Columbus Rd

Chalk Festival Plan to chalk or plan to watch



OCTOBER

| SUN 10-5 | MON closed | TUE 10-5 | WED 10-9 | THU 10-5 | FRI 10-9 | SAT 10-5 |
|---|-----------------------------------|---|--|--|---|--|
| \$ Admission fee R Reservation required T Ticket required M Members only | 1 Museum closed | 2 Highlights Tour 1:30 | 3 Art in Focus Tour 1:30 Gallery Concert 6:00 <i>CIM young artists</i> Film 6:45 Tanner '88 (episodes 1-3) \$ | 4 Highlights Tour 1:30 | 5 Highlights Tour 1:30 Film 6:45 5 Broken Cameras \$ | 6 Teacher Workshop 10:00-12:30 <i>Wari: Lords of the Ancient Andes</i> RS All-Day Ikebana Workshop 10:00-4:00 RS Highlights Tour 1:30 |
| 7 Highlights Tour 1:30 Film 1:30 5 Broken Cameras \$ Community Arts around Town 12:00 West Side Market parade | 8 Museum closed | 9 Conference Begins VCAM (through October 11) R Highlights Tour 1:30 | 10 Art in Focus Tour 1:30 Gallery Talk 6:30 DIY Photography Books Film 6:45 Tanner '88 (episodes 4-7) \$ Ancient Greeks, Modern Lives Reading Group 7:00 <i>Aeschylus, Oresteia</i> R | 11 Highlights Tour 1:30 | 12 Highlights Tour 1:30 Film 7:00 Booker's Place: A Mississippi Story \$ | 13 Art Classes Begin 10:00 or 1:00 <i>Children and Teens</i> RS Highlights Tour 1:30 |
| 14 Textile Event 1:00-5:00 <i>Knit Out & Crochet Too</i> Highlights Tour 1:30 Film 1:30 Portrait of Wally \$ | 15 Museum closed | 16 Highlights Tour 1:30 | 17 My Very First Art Class Begins 10:00 RS Art in Focus Tour 1:30 Film 6:45 Tanner '88 (episodes 8-11) \$ Library Program 7:00-8:30 <i>Octavofest</i> | 18 Highlights Tour 1:30 Community Arts around Town 6:00-9:00 <i>Boo at the Zoo</i> | 19 My Very First Art Class Begins 10:00 or 11:15 RS Highlights Tour 1:30 Community Arts around Town 6:00-9:00 <i>Boo at the Zoo</i> Film 7:00 Kumaré \$ | 20 Highlights Tour 1:30 Dialogue 2:00 <i>The Art of the Photobook</i> Community Arts around Town 6:00-9:00 <i>Boo at the Zoo</i> |
| 21 Highlights Tour 1:30 Film 1:30 Kumaré \$ Lecture 2:00 <i>Studio Glass</i> Community Arts around Town 6:00-9:00 <i>Boo at the Zoo</i> | 22 Museum closed | 23 Highlights Tour 1:30 | 24 Art in Focus Tour 1:30 Ancient Greeks, Modern Lives Reading Group 7:00 <i>Euripides, Herakles</i> R Film 7:00 Recent Digital Video by Leighton Pierce \$ | 25 Highlights Tour 1:30 Community Arts around Town 6:00-9:00 <i>Boo at the Zoo</i> | 26 Highlights Tour 1:30 Community Arts around Town 6:00-9:00 <i>Boo at the Zoo</i> Film 7:00 Stella Days \$ VIVA! & Gala Performance 7:30 <i>Inca Son</i> \$ | 27 Highlights Tour 1:30 Community Arts around Town 6:00-9:00 <i>Boo at the Zoo</i> |
| 28 Exhibition Opens <i>Wari</i> Atrium Opening 11:00-5:00 Community Festival Art Cart 1:00-3:00 <i>Wari</i> Highlights Tour 1:30 Film 1:30 Stella Days \$ Community Arts around Town 6:00-9:00 <i>Boo at the Zoo</i> | 29 Museum closed | 30 Highlights Tour 1:30 | 31 Art in Focus Tour 1:30 Film 6:45 Tanner on Tanner \$ VIVA! & Gala Performance 7:30 <i>Prazak Quartet</i> \$ |  | | |

ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar

Inca Son Sounds of Peru fill Gartner



**THE CLEVELAND
MUSEUM OF ART**

11150 East Boulevard
University Circle
Cleveland, Ohio
44106-1797

**Dated Material
Do Not Delay**

Periodicals
postage paid at
Cleveland, Ohio

www.ClevelandArt.org

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

Administrative

Telephones

216-421-7340
1-877-262-4748

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable
service fees apply for
phone and internet
orders.

Facebook

Cleveland Museum
of Art

Twitter

@ClevelandArt

Blog

blog.clevelandart.org

Membership

216-707-2268
[membership@
clevelandart.org](mailto:membership@clevelandart.org)

Museum Store

216-707-2333

Ingalls Library Hours

Tuesday–Friday
10:00–5:00
Open until 7:30
Wednesday begin-
ning September 5

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$6 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$12
max. \$5 after 5:00



MARY CASSATT P. 4



STUDIO GLASS P. 8



EDUCATION AND
INTERPRETATION P. 14



ATRIUM OPENING
P. 16



VIVA! AND GALA
SEASON P. 18



CHALK FESTIVAL
P. 20



PROGRAMS P. 21